FREE

OFFBEAT

DECEMBER 1986

A GUIDE TO CFUV FM 105.1

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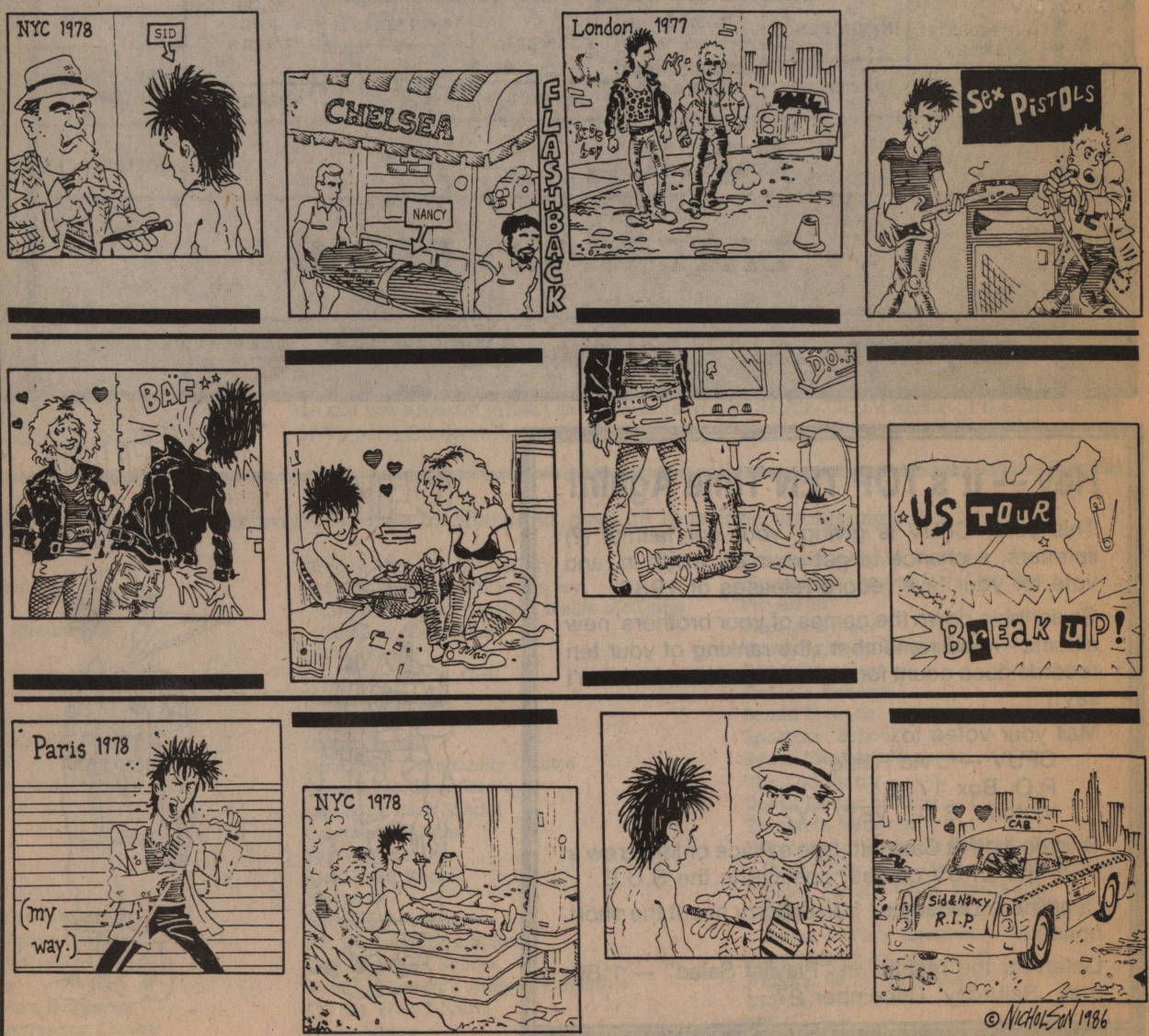


Seasons Greetings

Oh Yeah!

CFUV 105.1 FM PROGRAM SCHEDULE

	MON	TUES	WED	THURS	FRI	SAT	SUN
6:00	ROCK						
7:00							
8:00							
9:00	NEWS					✓ !	
10:00	FOLK					*	VOICE OF THE DRAGON
11:00	NEWS					ITALIAN BROADCAST	AU QUARTIER QUEBECOIS
12:00	MAGAZINE	NEWS				LATIN CONNECTION	UVIC RECITALS
1:00	NEWS	CLASSICAL				PLAYLIST SALAD	JAZZ PROFILES
2:00	NEWS						
3:00	ROCK						FOLK
4:00	NEWS					PROFILES	
5:00	JAZZ					HAG COMPANY	TOP OF THE BOPS
6:00						ALIVE AND DREAD	OVERVIEW
7:00	YOUR MUSICAL LIBRARY	INFREQUENCY	COMEDY	EARMEALS	FINE LINES		
8:00			LET THE GOOD TIMES ROLL		SPECIALS		SUNDAY NIGHT JAZZ CONCERT
9:00	NEW ALBUM	DIRECTIONS		INVOICE		OVERKILL	
10:00	ROCK						MOVIETRACKS
11:00							
12:00	LATE NIGHT RADIO						
1:00							
2:00							
3:00							

REQUEST LINE 721-8700 ✓ JAPANESE PROGRAM ! ROCK * NATIVE INDIAN SHOW SOUND OF INDIA

Hey — It's TOP TEN Time Again!

This year, CFUV is giving you, our faithful (?) listeners, a chance to get your 2¢ worth in, and vote for your fave record releases of 1986.

So scribble down the names of your brothers' new albums — and remember, the ranking of your ten records does count for something. (What I couldn't say!)

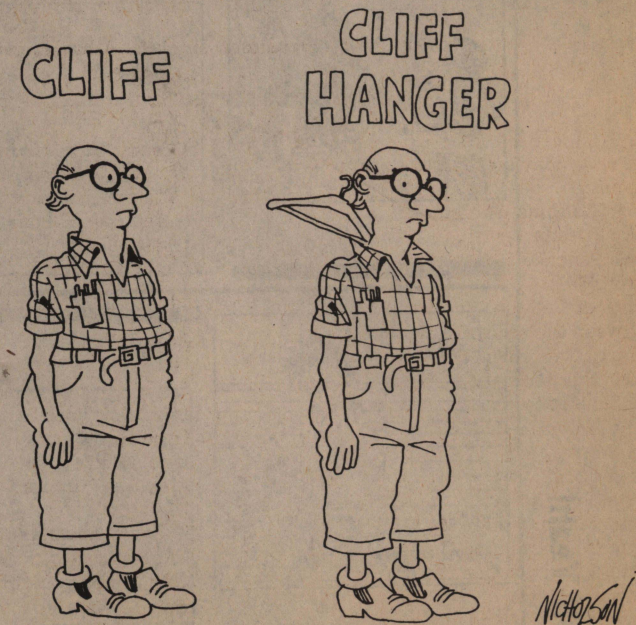
Mail your votes to:

CFUV — UVic Radio
P.O. Box 1700
Victoria, B.C. V8W 2Y2

Or drop if off at Catapult, Lyle's Place or Mezzrow's — or the CFUV offices, upstairs in the S.U.B.

Deadline is December 10! — Sorry about the short notice.

Listen for the results on "Playlist Salad" — 1:30 p.m., Saturday, December 27.



OFF BEAT

December 1986
Volume 1, Number 8

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Crystal Pool
Discus Music World: Mayfair
Esquimalt Recreation Centre
Fairfield Activity Centre
Fernwood News
Fernwood People's Drugmart
Gordon Head Recreation Centre
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Harpo's Cabaret
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Lambrick Park School
Lone Star Cantina
Lyle's Place
Max Head Room
Mezzrow's
Midship Restaurant
Mt. Douglas High School
Oak Bay High School
Oak Bay Senior's Activity Centre
Off the Wall T-Shirts
Open Space
Panorama Leisure Centre
Pharmasave: James Bay, Oak Bay
Pic-A-Flic
Popeye's Place
Prancing Pony Restaurant
Roxy Cine-Gog
Sinfonia Records
Sound Hounds
Spectrum School
Sweet Thunder Records
The Old Forge
Tom's House of Pizza
Turntable Records
University of Victoria: Begbie, Campus
Shop, Clearihue, Cornett, Cunningham,
Elliot, Faculty Club, MacLaurin,
McKinnon, McPherson, Phoenix,
Raven's Wing, Residence Office,
Student Union, Unicentre
Victoria Senior Secondary
YMCA/YWCA
Village Inn

Unabridged

by Brian Webster

Fundrive '86 has been over for some time now, although donations continue to trickle in. If you haven't yet made a donation to Victoria's radio alternative, please do not hesitate. We were delighted by the number of listeners making donations without having phoned in a pledge. As a result, we have already surpassed the 75 per cent mark in the collection of pledges.

Our on-air Fundrive was a success, with donations up by more than 50 per cent from last year. The fundraising events of Fundrive '86 were not as profitable — in fact we lost money. In total, it looks like net proceeds will be very close to last year's $5,000 mark.

Thanks go out to the staff and volunteers who worked so hard on the Fundrive, to the businesses who contributed give-aways, and to our listeners for being so generous with your donations. Next year, we expect to do even better.

* * * * *

Is basketball play-by-play "alternative" radio? How about classical music or news reports drawn from the Broadcast News wire service? Does alternative rock music include everything that isn't Top-40? These practical questions eminate from an unresolved theoretical debate that regularly pops up at campus and community radio stations across Canada.

The debate surrounds the meaning of "alternative" radio. While we may never completely resolve this question, we can draw from its discussion some basic parameters that permit assessment of how we are fulfilling our mandate to provide alternative radio programming.

The dictionary provides little help in our quest to define "alternative" radio, simply informing us that alternatives are mutually exclusive. I suppose this means it isn't possible to be alternative and mainstream at the same time. Fair enough.

The Canadian Radio-television and Telecommunications Commission is not much more explicit, although they have suggested that campus/community radio "should be innovative in their programming formats and attentive to the advice and feedback from listeners."

Here at CFUV, we too lack a precise and unanimously accepted definition of what it means to be altenative. Among the attributes that we tend to look for in assessing the "alternativeness" of our programs are:

— how they serve an audience with interests otherwise unserved in this community;

— whether they are unique and contribute to the diversity of programming that we offer;

— their relative freedom from commercial influence in terms of content and motivation for their broadcast;

— their significance, real or potential, in providing social benefit to the community.

New programming ideas are assessed in an informal manner and decisions are often less than clear-cut. Major decisions follow a more formalized process of discussion and debate at the volunteer level and, where appropriate, study by the Radio Society Board of Directors.

Recent examples of this process include our acceptance of business sponsors and the broadcast of university athletic events. In both cases, we decided to air programming that scored poorly on one or more of the above "alternative" attributes. The acceptance of both proposals is an example of the need for flexibility and trade-offs in programming decisions.

Flexibility is required in order to accommodate options that are weak in some respects but strong in others. Both rock music and sports broadcasts are accused by some of lacking intellectual and social value. The merit of those arguments becomes irrelevant if other aspects of such programming clearly favour them as alternative content.

Trade-offs can be more difficult to

VICTORIA SYMPHONY

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Sunday, 7th — 2:30 p.m.
Monday, 8th — 8:00 p.m.
MAHLER: Symphony No. 9
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Saturday, 13th — 2:30 p.m.
The Alberta Ballet Company
Glen Fast — Conductor
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The most beloved full length ballet ever produced.

Thursday, 18th — 8:00 p.m.
Glen Fast — Conductor
HANDEL: Messiah
Victoria Choral Society

Sunday, 21st — 2:30 p.m.
Annual Christmas Special
Special guest appearance by Santa.

CALL 385-6515 FOR MORE INFORMATION

Turning The Tables

What do YOU think of CFUV Radio? That's what we asked our listeners during last month's Fundrive '86 campaign. Every person who made a donation to the station was sent a listener survey and asked to make comments about CFUV. Here are your comments:

"While a university station should avoid an elitist image, it is even more important that it avoid the other extreme. Rock, with its simplistic structure and its reliance on electronic and behavioural gimmickry rather than musical talent undoubtedly appeals to the thirteen year-old, but it certainly should not be heavily featured in a setting devoted to intellectual challenge."

"I really wish you had more power. The reception in parts of town is really bad."

"Most shows I like. I've found a couple of the classics shows stone boring. I dislike sports shows and consider the only good sports announcer to be one that has ceased to breathe."

"Too bad I'm only in town until August '87 — I like your station. Best programming I've heard in ages."

"A little too heady for my taste, maybe I'm too old for your guys' slapstick talk."

"Great stuff! Sometimes rock stuff is a bit too varied. Like Dire Straits then Black Flag! But, on the whole good stuff!"

"I'd like to hear more analysis and criticism of music — programmes that are instructive, not just entertaining."

"I live in James Bay and get not bad reception. You could feature specific artists or themes on the Folk show. I like the idea of the classical Birthday Show. Thanks for everything all you volunteers."

"More alternative news, alternative news editorials, less 'hardcore' music."

"I'd like to see more emphasis on co-operative ventures of all kinds, including alternative commercial and religious organizations — as opposed to profit-oriented, competitive systems."

"Hey, how about letting the DJ's play past as well as current (playlist) material? Who decides what gets on the playlist anyway? Maybe Joe Public would like some better input. Thanks, great stuff otherwise. Keep up the great work."

"Do not be afraid to commit yourselves to a healthy left-of-centre political stance! It is needed more than ever now, especially in this province. Also, I think there is evidence of a revival of political awareness beginning on campuses. Amen!"

"I feel you need a 'lighter' jazz program (Windham Hill artists, fushion, etc.). I have a large jazz collection yet rarely hear anything I own on the jazz programs."

"Sometimes the DJ's spend too much time babbling about their own interests and opinions — nobody cares — stick to playing music."

"My big criticism is what I perceive to be the overload of rock/new music. But to be fair, I really do have to praise the efforts of staff and volunteers. I must also add that my loyalty lies with CFRO (Co-Op Radio in Vancouver). Its particular format appeals more to me that CFUV. I do realize that they have been operating for eleven years now. I also realize that a good part of your mandate is to serve the university population — thus the overload of rock/new music. But given the circumstances, your direction and performance is highly commendable." ★

Unabridged

Continued from page 4

justify because they involve the conscious sacrifice of principle — something that should not be easily accepted. However, the continued growth of alternative radio as a whole is important enough to justify the occasional, carefully assessed trade-off of ideological purity in exchange for continued survival and improved availability of alternative programming. In order to provide true social benefit, alternative radio must serve and be available to more than a clique of "alternative" people.

Campus/community radio will be doomed to contract and perhaps die if we become restricted by simplistic definitions of what we are and what is or is not compatible with our programming mandate. We need a broad definition of alternative radio — one that draws people in and enlightens them rather than driving people away and alienating them. Inflexible ideological purity is for those who lack a vision of what we might do and who lack confidence in our ability to regulate ourselves in a responsible and realistic manner.

We do not live in an ideal world. Sometimes we need to take a step sideways in order to keep moving forward. Surely we have not yet reached the point of wanting to stand still. ★

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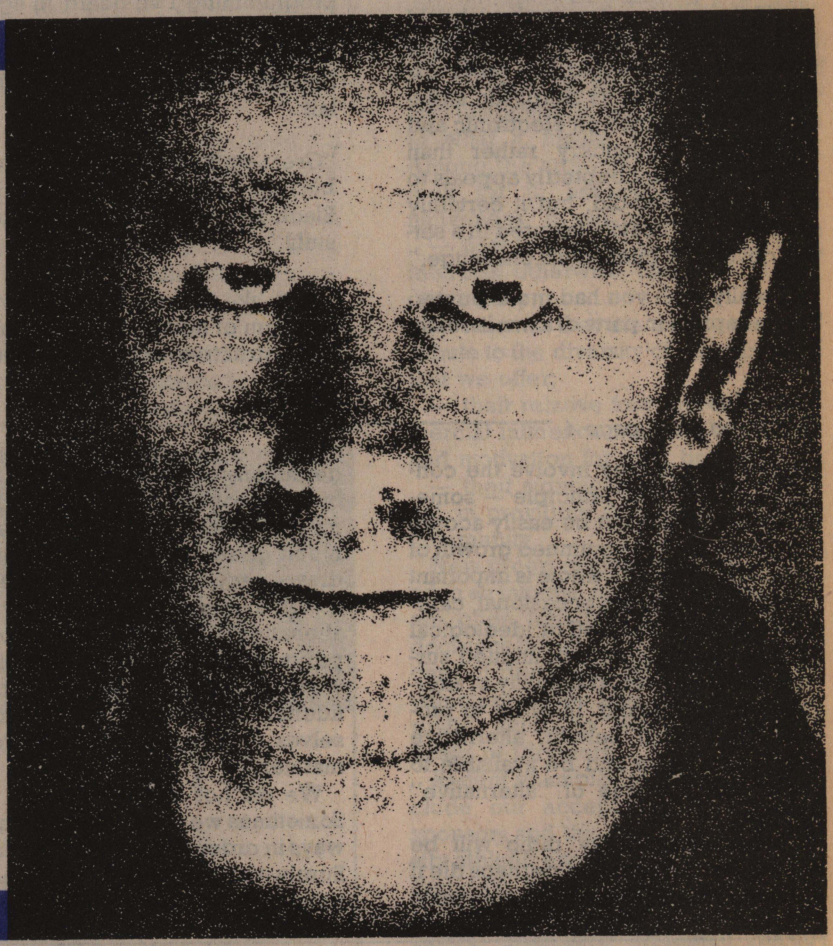

Student Union Building Theatre
Information: 721-8365
students & alumni — $2.50
faculty, staff, & guests — $3.00

An Encounter with Sheila Jordan

by sadie whitemoon

A recent 'Vogue' profile refers to vocalist Sheila Jordan as the best kept secret in jazz. It seems that her recent concert at the UVic Center has done very little around here to change that status. My effusive post-concert reports were repeatedly met with blank stares — the kind you get from those who aren't about to admit they haven't a clue *who* it is you're raving over.

How can a performer of such talent and influence stay in the shadows throughout a career that spans at least forty years (*THE* forty years!) of modern jazz?

Sheila Jordan is a Scorpio — and while secrecy is second nature to most Scorpios, their personal power, passionate emotions, and ability to influence others are legendary in astrological circles . . . Sheila Jordan is without doubt one of the deepest and most powerful performers *this* writer has ever seen.

Born in Detroit, November 18, 1928, Sheila spent her childhood in Altoona Pennsylvania, where she was raised by her grandparents, her mother, unmarried — gone. But jazz flowered in the soul of the Detroit-born baby, and at 15 she fled from the stifling rural mining town to the city — to hang around the back alleys of clubs she was too young to enter, sitting on the trashcans absorbed in the music that was to become her life.

Pretty soon, Lester Young and Kenney Burrell were out in the alley talking to Sheila; not long after, inspired by the music of Charlie Parker, Sheila began to sing. It was from her reaction to the music of Charlie Parker that she gained her harmonic subtlety — she says:

"When I first heard him do 'Embraceable You' I used to sing the lyrics just straight along with him — I became so familiar with his music that I'd know when he substituted another bridge or used altered chords."

Sheila first started performing in a trio with Leroy Mitchell and Skeeter Spight, doing a kind of Lambert/Hendericks/Ross style of vocalese, and also worked with Tommy Flanagan and Kenny Burrell. By choice, she progressed slowly, it seems she preferred to perform only the music she found inspiring, rather than changing her style to suit more commercial or pop material. She says:

"As far as . . . first of all, I wouldn't sacrifice, I've been approached many years ago to do music a sort of different way, with a whole different approach, which I've never felt I wanted to do . . . I'd rather just go out and work in an office, you know, just to keep the music pure . . . not prostitute . . . the music that I want to do. Being an original is very difficult."

It was not until 1950 that she moved to New York, where the tremendous competition caused her a crisis of confidence — she stopped performing serious gigs, and restricted herself to sit-ins or after-hours sessions. In 1952 she married Duke Jordan, who was then pianist for Charlie Parker, and gave birth to a daughter, Tracy. She divorced Duke after seven years, and took a day job as a typist to support herself and her daughter, re-emerging only occasionally as a vocalist. Finally she was heard at at club in the Village called Page 3, by some execs from Blue Note records — who released her first album in 1963. Although Sheila was a very influential vocalist at that time, the album

Continued on page 15

VIKES
BASKETBALL

86 - 87

SCHEDULE

CFUV 105.1 FM Broadcasts

Sat. Nov. 29 8:15
Vikings vs. Pacific U

Tues. Dec. 4 7:30
Vikings at Athletes in Action

*** Fri. Dec. 5 6:30/8:15 ***
Pacific Rim Classic
Sat. Dec. 6 6:30/8:15

Fri. Jan. 2 Sat. Jan. 3
*** 8:30 8:30 ***
Vikings at Calgary Classic

*** Fri. Jan. 9 8:15 ***
Vikes vs. Lethbridge

Sat. Jan. 10 8:15
Vikes vs. Calgary

Fri. Jan. 16
Vikes at Saskatchewan

Sat. Jan. 17
Vikes at Alberta

Fri. Jan. 23 8:15
Vikes vs. UBC

Sat. Jan. 31 8:00
Vikes at UBC

*** Fri. Feb. 6 7:15 ***
Vikes at Lethbridge

*** Sat. Feb. 7 9:00 ***
Vikes at Calgary

*** Fri. Feb. 13 8:15 ***
Vikes vs. Saskatchewan

Sat. Feb. 14 8:15
Vikes vs. Alberta

*** C.W.U.A.A. Play-offs ***
Sat. Feb. 21 & Sat. Feb. 28

*** C.I.A.U. Championships ***
*** Thurs. Mar. 12 Fri. Mar. 13 ***
*** Sat. Mar. 14 ***

An Interview with Sheila Jordan

by Scott Lewis

Vocalist Sheila Jordan performed at the University Center Auditorium on Nov. 3 as part of the CFUV 1986 fundrive. She was kind enough to appear live on CFUV the day before that performance to talk with me and listen to some recordings of her performances. Like many artists, she was a bit uncomfortable listening to those recordings; I sometimes get the same feeling while rereading past literary efforts. Still, she was very friendly and personable, which didn't surprise me, as one of her greatest attributes on stage is her warm openness and rapport with her fellow musicians and the audience. I do wish I'd had a recorder taping our off-the-air conversation while the music was playing, but following is some of what I *did* record.

OB: *You've already played in Victoria twice.*

SJ: That's right, with Steve Kuhn

OB: *You saved me having to ask many autobiographical questions by recording a song on your new album on Black Hawk, The Crossing, that answers most of those questions already.*

This song tells about her experiences running around with people like Tommy Flanagan and Kenny Burrell and the like during the birth of bebop in Detroit in the late 40's. If you want to hear it, you're going to have to buy the album, or at least request the song on CFUV. I did want to ask her a few questions about her experiences.

Being right in the middle of when bebop was being born, did the people there at the time have the feeling they were involved in a new exciting movement?

SJ: No, we really didn't. Our thing was that we were really crazy over Charlie Parker and this new music. I think Tommy could have gone with Dizzy Gillespie when he was 16, but his mother wouldn't let him go on the road. We were really just learning the music together. It was very difficult in Detroit at the time because we were fighting prejudice. I was always being taken down to the police station for hanging out with black musicians, young musicians. They were always trying to imagine that something was going on that wasn't. We were colorless, we were just trying to learn this music together. I don't think we were aware that we were doing anything spectacular.

OB: *I think that's the way it usually is. You just get caught up in it yourself.*

SJ: It was a wonderful era. I am so happy I grew up during the time when Bird [Charlie Parker] was alive. I can't tell you, I feel very fortunate.

OB: *Another song from your new album is a suite for Billy Holliday and Lester Young. Tell me what they mean to you.*

SJ: To me, she was a poet, she sang like a poet. But tragic, very tragic. I saw a very good documentary on her recently and it really affected me very deeply. I just like the way she and Prez had this whole wonderful thing going, even if maybe they get angry at each other and didn't talk when they weren't doing music together. I guess I like the fact that she was accepted as a singer. A lot of times musicians won't accept a singer, but they certainly took to Lady Day. They're two of my favorites. To me, he was the most lyrical tenor player.

OB: *You seem to enjoy singing in duo with bass players, and specifically with Harvey Swartz.*

SJ: We've been working together for five years now. We used to do it when we were on the road with Steve Kuhn. We'd have time, and we'd be out there for a while travelling around and we'd get together and try some tunes. I've been into the bass and voice since the mid-fifties and it's something that I always wanted to do. In fact the first Blue Note album I did was with Steve Swallow. He was playing acoustic bass at the time, and I wanted it to be a bass and voice album, but Blue Note said they didn't think we were ready to do that yet.

OB: *That format gives you an awful lot of freedom.*

SJ: Oh, I love it. And then I did an album with Norwegian bass player Arild Andersen in 1977.

OB: *You moved to New York after your running-around-on-the-streets days in New York, and you were married to pianist Duke Jordan.*

SJ: Yes, and I have a 31-year-old daughter.

OB: *Does she sing?*

SJ: No, she works for Arista Records.

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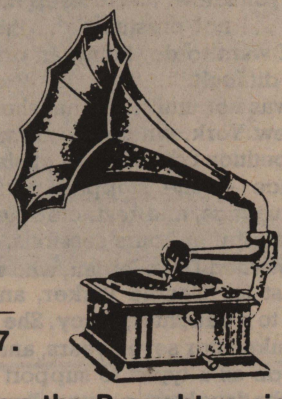

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OB: *It's often hard for kids to follow in their parents' footsteps.*

SJ: She prefers to remain behind the scenes, though she was a very talented actress, and won a very prestigious scholarship.

OB: *You didn't record till 1962. Was that because you wanted to do your own thing?*

SJ: It was a combination of a lot of things. Yes, I want to do my own thing, and that's the only thing I will do. That's why I work in an office, because I don't want to sing any other kind of music to make a living. I have to do jazz, and until I can support myself by the music, I support the music. My sound is very different, and I don't think they could really place anywhere at the time. It was hard to decide if I would sell. It's very hard for young people out here to get recording dates, or gigs for that matter, so you really have to hang in there and dedicate yourself. I got my recordings through jazz musicians. My first recording came through George Russell.

OB: *Tell me about George Russell.*

SJ: He's a musical genius. He gives a lot of young musicians a break. He saw that I got on his album. He was the one who put the money up for the Blue Note album. But he's very underrated. A lot of people don't know George Russell is. His music is so wonderful.

OB: *Your first recording with him was 'You Are My Sunshine', and it's become pretty famous now.*

SJ: Do you know what it was written for? A twelve-minute documentary for the coal miners of Pennsylvania, where I come from. I went into a bar in Pennsylvania with my grandmother and George Russell, and an old coal miner asked me to sing 'You Are My Sunshine', because my grandmother was telling him that I was this famous singer, which I was not, except to her. So he asked me if I still sang it, and I said no, not any more. So that's how it got started, because there were about four coal miners in there, and at that time all the miners were out of work, and they were drinking, getting pretty smashed. So George Russell started playing it on the piano in this beer garden, and my grandmother hated the way he played it, and said "You do not know how to play that song, *I* will show you how to play that song." She sat down and played it, and he said my grandmother sounded like Thelonius Monk. He went back to New York, and he was so moved by seeing the coal mines, cause I took him on a tour of the mines, and the miners, their belief, and their story, and how they worked, and how they didn't work. I mean, it's pretty depressing back there where I come from. So he wrote this documentary, and it's a dedication to the coal miners.

OB: *It's such a brilliant arrangement.*

SJ: It could have been any song, whatever the miners wanted me to sing, and George Russell would have arranged it for the twelve-minute documentary on the coal mines of Scoobietown, Pennsylvania. The first time we performed it was in the Museum of Modern Art in New York, probably 1963. Out in the garden.

OB: *You took a long break from recording after that, until you started to reappear on the recording scene a little more than ten years ago.*

SJ: I was always behind the scenes, because there was a long dry spell for jazz in new York in the sixties and well into the seventies. What happened was, I went over to Europe. I kept on going back over, cause European jazz musicians would set up gigs for me, cause they believed in me and they liked the music we all made together. So they set up tours, and I would go over, and then come back. That helped a lot emotionally. It's a terrible thing to have this need to give your art, and not be able to do it. I also got involved in churches, jazz liturgy in churches. I was working with a couple of composers who had actually taken from the Bible, and written music to it with choral parts and lead singer, and lead saxophone or trumpet. That turned out really well. I figured that God was really finding me a way to do this music, whether it's in church, in beer gardens, in concert halls, in my country or another. I've always been very fortunate, but I've never taken this music for granted. I've always known that it was a gift given to me, and I've only used it the way I was given it to use. to do this kind of music, and have respect for it, by not trying to destroy myself, as so many of us have done at some time in our lives. I have a tremendous respect for the music and I just want to see it kept alive, whether I sing it or go listen to it.

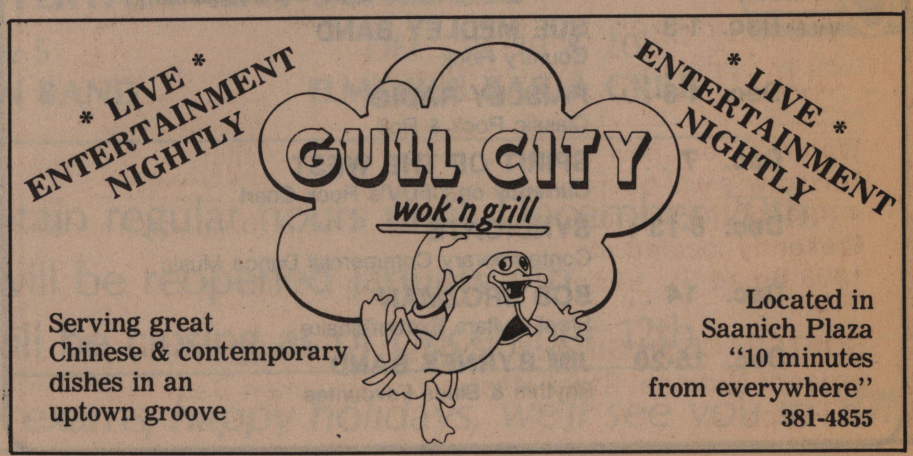
OB: *I had a conversation with bass player Charlie Haden this summer, and he stressed that musicians should really respect their gift, not just try to exploit it. It something inside you that if you let it come out the right way the rewards might not be as material as they are for some . . .*

SJ: He has the same exact feeling that I have. I tell the kids I teach at my vocal workshop at City College that if you're in this for the money, then forget it, but if you really want to sing jazz and dedicate your life to it, it's the most rewarding thing in the world when you're really connecting and creating music, whether it's right or wrong. I used to get so uptight if I made a mistake. That doesn't bother me anymore. I make it part of the music. You laugh about it, don't get uptight about it. Jazz music shouldn't be taken so seriously, there's a lot of humor in it. I don't think Bird meant it to be so serious. A lot of people get the wrong idea, that you have to be an intellectual to understand jazz music. That's wrong, it's a feeling. Do you have to be an intellectual to listen to Billy Holliday, or Lester Young, or Bird? I'm having fun, and I enjoy making mistakes cause I know how to get out of them now. (general laughter)

OB: *You also seem quite comfortable working in non-jazz settings. Are you active in that at this time?*

SJ: I'm active in anything that I can both sing and believe in. I don't do music that other people could do a much better job of than I could.

OB: *Thank you Sheila.* ★



Lava Blabba

by Lynne Curry

Bolero Lava and Vancouver newcomers The Waterwalk played UBC's SUB Ballroom on October 3rd, opening for Kelowna transplants The Grapes of Wrath. During the course of a 30 minute interview conducted that evening with Bolero Lava, 3 members of the 5 woman band directed their thoughts toward questions of strategy and musical conviction. The results of such candid and passionate introspection are zealously revealed in the form of the following selectively abridged progression of comments.

BOLERO LAVA: Balancing Integrity, Friendship, and Business Savvy (In 3 Voices)

The band was formed in 1983 and Vanessa brought us all together. We were all doing other things. Some of us were playing in bands, some of us were not, and it was just an idea of Vanessa's to get all these people together that she knew, yet none of us knew each other. So it was a beginning's friendship.

— Barbara Bernath
Bolero Lava drummer

I had been hanging around with a lot of bands, going to their practice spaces and watching them play keyboards and guitars and I was jealous and wanted to get into doing that myself, but I was too shy to form my own band. When I got a phone call from Vanessa, it was 'yah sure, good idea'.

Lorraine Tetrault, keyboards

I started singing when I started with the group. I'd sang regularly on my own time, in the shower, into tape recorders along with my favourite records to see if I really could do it, and I couldn't do it very well so I started taking lessons about a year after we'd been together and just progressed from then. Feeling pretty confident about it now, still taking lessons.

Vanessa Richards, lead vocals

Following the summer release of their 7" single 'Move A Groove/Dance And Be Happy', Vancouver's Bolero Lava has returned from a 5 week Canadian tour which started Aug. 26th and took the band to Toronto and the Ottawa Valley. Upon their return home, Bolero Lava continued to perform tour pace fashion playing Expo, U.B.C. and The Town Pump in early October. Lorraine, Barbara, and Vanessa talk about the tour, their single, evolution, and success.

Vanessa: Almost right from the start I think we progressed as our music did. We started out with the intention of a way to express ourselves and have some fun and see what we could cut, and as our musicianship got better, our demands grew with our musicianship.

Barbara: It seems to be one of the good vehicles that is around for doing something and for expressing yourself, for making a positive statement for other people.

We could be doing solo projects at this point, but it's more rewarding as a mission to stay together as 5 people and that keeps reinforcing itself.

Lorraine: We just came back from a tour across Canada and the cities that we've played 2 or 3 times we keep getting a bigger group of people coming out, so more and more people are enjoying our music all the time. We played in Winnipeg twice and we have a really big following there, and then we played Toronto after that for the very first time and it was like when we were a year old again when hardly anybody knew of us. So we've got to start establishing our reputation in Toronto now.

Barbara: Different places are going to react differently to different things you've doing, can't expect every phase you're going through to be appreciated by everyone.

Vanessa: If it had no action, that would be the big downer, 'cause we were really looking forward to the single getting charted so we could do this tour, so your name comes up again and they're hearing you on the radio and it makes things a bit easier when you're trying to get a gig.

Lorraine: It's evolution.

Vanessa: Lyrically, this group is quite adventuresome. The group is very inquiring. We feel for a lot of different subjects, and Barb and I work a lot getting interesting ideas and making them lyrical, and approaching different subjects that we tend to feel are pretty relevant. We don't care so much anymore to be really . . .

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Barbara: We're not risk for risk sake, and we're not shock for shock sake. We do what we do as feeling, living people. We just let things come through us in a natural progression.

Lorraine: And we're striving to have songs that will last for a long time as well that may be in 25 years like elevator music. Well, not necessarily, but songs that are going to be lasting songs that are going to stay in people's minds for years, and be in piano books in Ward's music.

Barbara: I think we're starting to learn that it's better to write things with a topic that keeps changing, but where the sentiment might stay the same. So that whatever is happening in your life you always go back to that song and make the song work for your personal situation at the time, or for the world situation at the time so that it's always relevant.

Lorraine: We appeal to almost anybody we play for. We've started to play on our tour in factory cities and that was really different, but they came around to enjoying our music.

We just want to appeal to as many people as possible.

Vanessa: It's like any kind of venture, you want to be successful and an audience in one part of the place is as good as another audience in another place, they all have their merits. We're happy if anybody's just out there enjoying the music.

We try to be clear, we can understand our inside jokes but we try to keep those inside. As far as lyrics go, I prefer people understanding them, they're open for interpretation but we try to be articulate in our message and in our thoughts in our music.

Lorraine: I don't understand people that are around interviewing bands and don't want them to get clearer. If we can't be more accessible to a lot more people we would die and we wouldn't be around right now. If we didn't keep going up that ladder and hopefully one day be able to sell a hundred thousand records at least in a year, we're going to die. You've got to sell so many records out there, if you sell 40 thousand I don't know if our band's going to see any of the money. And so when people say things like that it's really discouraging, 'cause they're just basically saying 'well, commit suicide'.

Vanessa: Another thing too, as far as the single. I was approaching the lyrics in a different way then I usually had at that point. I was listening to a lot of classic jazz and you know what lyrics were like in that day, they were hilarious, they were throw-away, and they had double meaning all the time. And that was my approach 'cause I found myself getting very wordy and 'this is the message'. I don't think the group has stayed in that situation, we've gone back a bit more into some of the things we feel more strongly about. But it was an experiment. Music isn't like that anymore.

I think a group of 5 women can be really sensitive to a lot of different ideas. We don't ever feel so much like we have to project a certain image that the world is out there to talk about.

We'd just like to be able to put out albums regularly.

Lorraine: We just want to be successful. We want to travel, we'd really like to play Europe.

I don't think we'll be together for 15 more years, maybe 5, maybe 10, you don't know.

Barbara: I don't think it's going to be a situation where if we break up we're going to go back and forget about music. When Bolero Lava reaches it's peak we'll break off and do more on our own and always be in the music business.

Lorraine: We'll all be confident enough to go.★

Felicita's

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DECEMBER
ENTERTAINMENT SCHEDULE

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DEC. 18, 19 & 20
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We will be reopened January 5th.
SUB-Pub will be closing as of December 12th.

Best of luck on your exams, happy holidays, we'll see you in '87!

High

MONDAY

6:00-9:00 THE LIFE AND TIMES OF TEAM SQUID. Featuring enough graphic ugly violence and fun frisky melodies to ensure that your morning breakfast becomes a delightful dining experience. Hosts Brian Fraser and David Hatchman perform the entire program whilst in the fetal position. It's not just a radio show ... it's an adventure!!

9:00-11:00 WAKE UP AND SMELL THE MUSIC. Folk with Jenny Spring and Tammie Hart.

11:00-12:00 CFUV MAGAZINE. Public Affairs-information for the inquisitive mind: local and international politics, the arts, economics and sports, reviews and music.

12:00-2:00 MONDAY MIDDAY WITH BARRY LINK. Mainly classical, tendencies toward small and simple, early stuff, lyricism, mystery and piety. Occasional wanderings into traditional folk and new age.

2:00-4:00 ROCK WITH JOHN AND TREVOR.

4:00-5:30 MAINSTREAM JAZZ with Guy MacPherson. No fusion, avantgarde; just foot-tapping, straight-ahead jazz from the 20's to the 80's.

5:30-7:00 JAZZ.

7:00-9:00 YOUR MUSICAL LIBRARY with Mitch Cox. The best of UVic's classical music library is featured each week.

9:00-10:00 NEW ALBUM REVIEW.

10:00-12:00 MONDAY NIGHT ROT. Kev, Dwayn-o and Scream present two hours of noises ranging from Ramones to Boston to Swans. If you don't like guitars don't listen!

12:00-3:00 DEVIATED SEPTUM. Swell music. Get your nose out of joint and onto the grindstone, baby. Host Tom Holliston.

TUESDAY

6:00-9:00 ROCK WITH RICHARD.

9:00-11:00 FRINGE FOLK with Monica Schraeful.

11:00-12:00 CFUV MAGAZINE.

12:00-2:00 THE CLASSICAL SHOW.

2:00-4:00 DIFFERENT DROOGS (UNSTABLE). Who are the different droogs? What happened to Nigel-not-so-nice? Will adam cook alter the planet's rotation or is he doomed to play records by himself? More new rock, less old talk.

4:00-7:00 OPEN EARS. Scott Lewis brings you the full range of modern jazz from the 50s to the 90s, from Bird to Braxton, from Sooke to Siberia.
Dec. 2 Piano players.
Dec. 9 Trumpetters.
Dec. 16 Cecil Taylor.
Dec. 23 Hardbop.
Dec. 30 Russian Jazz.

7:00-8:30 INFREQUENCY. Host Rosemary Smith samples new works in the 20th century "avant-garde classical" tradition, as discussed and played by various musicians.

8:30-10:00 DIRECTIONS. Host Ian Cochran attempts to raise musical dilettantism to a high art. From the Vienna Art Orchestra to Graham Parsons, Richard Thompson to the Kronos Quartet, Robert Johnson to Art Zoid, in just 90 minutes every week.

10:00-12:00 THE JIM FYKES VARIETY SHOW. Join the smooth talkin' Jim and cohort Chi Him as they in true variety show form sample their (and your's!) fave rock toon. Plus, as an added bonus these intermittent weekly features: 70's blast, Toon from a flick, Dead Person, Birthday, One Hit Wonder!

12:00-3:00 FORMER TUESDAY MORNING DEMONS AT DAWN HOST features all that is fast, furious, and fun along with nasty and nostalgic stuff and penguin party music (???).

WEDNESDAY

6:00-9:00 THE WORST SHOW ON RADIO with Jack Tieleman and Andrew Molloy. A show that is just plain bad, awful, terrible, so don't bother listening. Yeah. That's right. Tune out. Piss off.

9:00-11:00 ALTERNATES between: FOLK with Alan Law (Nov. 5, 19); and FOLK with Anne Simmie (Dec. 7, 24).
Dec. 3 Kidsshow.
Dec. 17 A possibly rude attempt to extricate Christ from Christmas.
Dec. 31 The last folk show. A drug-free look at 1986, with sober predictions.

11:00-12:00 CFUV MAGAZINE.

12:00-2:00 THE BIRTHDAY SHOW. Brian Webster celebrates the birthdays of the classical masters.
Dec. 3 Anton Webern, Jean Sibelius, Francesco Geminiani.

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ghts

Dec. 10 Cesar Franck, Hector Berlioz.
Dec. 17 Ludwig van Beethoven, Zottan Kodaly.
Dec. 24 Edgar Varese.
Dec. 31 Mily Balakirev.

2:00-4:00 ALTERNATES between:
INSTANT DANGER with Norm LeBus; and
ROCK with Tyler and Calvin.

4:00-7:00 STRAIGHT NO CHASER. Shaukat Husain and Steve Makuch offer their expanded knowledge and wide collection of jazz.

7:00-8:00 THE SCHMEBE PATROL, comedy with original stuff (a la the After Midnight show), local humour, and prerecorded yuks, with Tom Dufleit.

8:00-10:00 LET THE GOOD TIMES ROLL. Guaranteed 100 minutes of music! Eric LeBlanc and Steve Lebitschnig present blues, soul, R&B, harmony and gospel music in the only show of its kind in Victoria. This month we'll feature lots of rare and great Christmas music and 2 special taped features. Have a great Christmas and a happy new year.
Dec. 3 Chrismas R&B, Dee Clark, Sam Cooke tunes, Junior Walker and the All-stars, Jeannie Cheatham, Robert Cray, Louisiana Red, Christmas Country blues.
Dec. 10 Otis Redding, Billie Holiday, Roosevelt Holis, Joe Tex, Sonny Boy Williamson No. 2, Rufus Thomas, Ted Hawkins, Christmas Harmony.
Dec. 17 Helen Humes, Clarence "Gatemouth" Brown, Gene Chandler, James Booker, Chris Kenner, Treniers, Jive and Rhythm Quartets, Rare Pre-1942 Christmas blues.
Dec. 24 Special feature: Christmas R&B, Blues and Gospel special featuring: Charles Brown, Ray Charles, the Drifters, Lightnin' Hopkins, Sonny Boy Williamson, Chuck Berry, Al Green, Motown Christmas, Orioles, Five Keys, etc. etc.
Dec. 31 Special feature: Live recordings!!! Featuring: Sam Cooke, Otis Redding, Ray Charles, Aretha Franklin, Mighty Clouds of Joy, Big Joe Turner, Al Green, James Brown, Mississippi John Hurt, Robert Cray, the Miracles, Otis Clay, Big Mama Thornton, Sam & Dave, etc. etc.

10:00-12:00 A SHOW IN SEARCH OF A CONCEPT. (AKA Scott and Rick and their amazing musical bickering). Closet headbanger vs. a guy who secretly likes to wear a lot of block clothing with skinny collars. A splendid time is guaranteed for all.

12:00-3:00 THE VISITING PENGUINS SHOW. Your hosts Steve Hip and Andreas Cool enrage you with an assortment of noise, music, poetry and enflated egos. Guaranteed to leave you disturbed and enlightened.

THURSDAY

6:00-9:00 ROCK with Kathryn.

9:00-11:00 FOLK with Mike McCrae.

11:00-12:00 CFUV MAGAZINE.

12:00-2:00 ONE HOUR AND FIFTY FOUR MINUTES OF THE CLASSICS. A show for the serious listener.
Dec. 4 Mendelssohn series concludes with Symphony No. 5, op. 104 ("Reformation").
Dec. 11 Prokofiev series begins. Symphony No.1, op. 25 ("Classical")
Dec. 18 Symphony No. 2 in d-minor, op. 40.
Dec. 25 Symphony No. 3, in c-minor, opus 44.

2:00-4:00 ROCK with Steve.

4:00-5:30 OVERMEISTER WARREN'S JAZZROCK PRIMATES REVISTED. Brings you an exciting cross-section of Big Band Jazz.
Dec. 4 Thad Jones and Mel Lewis.
Dec. 11 The Boss Brass.
Dec. 18 Akiyoshi/Tabakin Big Band.
Dec. 25 Veji: UVic Big Band.

5:30-7:00 THURSDAY NIGHT JAZZ PROGRAM with Michael Giles — Jazz from the 50's to the 80's. Favorite artists include Miles, Zawinal, Methany, Clifford Brown, Monk, Coltrane and lots more.

7:00-9:00 EARMEALS gently introduces its audience to the vast array of contemporary electronic and experimental music being produced around the world, both the accessible and the obscure.
Dec. 4 Music for theatre and dance, Part 2.
Dec. 11 Western musicians with the influence of the East.
Dec. 18 Earmeals turns 2 years old. Two hours of old and new favorites for our second birthday.
Dec. 25, What a more pleasant way to spend Christmas than with Augustin and Brian and they selflessly give you the gift of music. Some "Sweet Surprises" to be sure.

9:00-10:00 INVOICE. Host Sadie Whitemoon takes an eclectic look at the world of women in music, with emphasis on the alternative/unusual. In-depth profiles and random samples, from "lost gems" of the past, to the women who are current forces shaping today's music.

10:00-12:00 MARGINAL MUSIC with Karl and Roland.

12:00-3:00 ALTERNATES between:
FORTNIGHT AFTER MIDNIGHT PRAIRIE OYSTER SHOW with Buckskin and Mrs. Hippie (Dec, 11, 25). Features all of your country favorites, old and new and H.N.N., the Hillbilly News Network; and
THE MEN THAT WOULDN'T SPELL (Dec. 4, 18).

FRIDAY

6:00-9:00 THE SHOW THAT HAD A LOBOTOMY. Your host, Zulu-at-Barmitzvah, and his sometime co-host, Dr. Steve E. Blunder, bring you anything from 60's garage grunge poonk, psychodelia, Minneapolis stomp-thrash with heart, mod anthems, perverted Mard E. Smith language and straight away Papa-Ubu strangeness. Chances are that if Pluto and Mars are synchronised, these two ham-fisted Scorpios will inspire you to consciousness every Friday. Stay tuned and buffooned!!

9:00-11:00 FOLK with Rick Dennis.

11:00-12:00 CFUV MAGAZINE.

12:00-2:00 CLASSICAL.

2:00-4:00 AN EVENING UNDER THE FLOORBOARDS. The Evening crew bring you a varied assortment of musical sounds falling within the rock boundaries (or maybe not). Tune in for

Continued on page 14

Highlights

Continued from page 13

weekly special features: 3 PM weather, 3:15 movies guide, and 3:45 nightspots guide, and more excitement!!

4:00-7:00 JAZZ SPECTRUM. Oldies to avant-garde, presented with subtle humour by anchorman Bill Wynne and co-host Gerry Charlebois. Weekly features include: Hall of Fame jazz profiles, Regional jazz styles and development, variations on jazz classics, guests, Blindfold Tests, rare records and Desert Island Disc choices. Enjoyable, informal and informative.

7:00-8:00 FINE LINES with Jim Andrews. A literary program featuring poetry and fiction with an emphasis on works from UVic and local community.

8:00-10:00 SPECIALS with host and engineer Sharon Hlady. Unique and diverse programming from a variety of sources. Expect live sports, concerts, import programs, and documentaries. This month:
Dec. 5 UVic Basketball, Pacific Rim Classic.
Dec. 12 "Who are the Contras" produced by the Other America's Radio. Also: John Stockwell, "The Secret Wars of the CIA, Part One."
Dec. 19 Radio Netherlands Arts Monthly. Also: John Stockwell, Part Two.
Dec. 26 International Law — "A Bridge to Justice" — a talk by Karen Parker.

10:00-12:00 THE HAMMERED ANIMALS SHOW.

12:00-3:00 ALTERNATES between: MAC AND JAC (Dec. 12, 26). Every second week, be a part of THE FRIDAY NIGHT MUSIC ATTACK WITH MAC AND JAC by requesting a toone from any corner of the musical universe. You name it, they play it. and:
THE SON OF MORNING SICKNESS with Dave Lines (Dec. 5, 19).

SATURDAY

6:00-9:00 The Jason, Paul, Jason and Chris team ROCK Victoria.

9:00-10:00 JAPANESE PROGRAM (Dec. 13, 27). Kon'nichiwa! with Junko MacKinnon. A presentation of many kinds of Japanese music, from traditional to modern, with guests, community news, and information on Japan. In Japanese and English.
Dec. 13 Interview with Taka Kling on harp music: modern Japanese music.
Dec. 27 Interview with Pat Ellis, UVic exchange student to Japan; Japanese contemporary pop music.
On Dec. 6 and 20, ROCK continues through until 10:00 a.m.

10:00-11:00 ALTERNATES between: NATIVE INDIAN SHOW (Dec. 6, 20). Barry Underwood features music and info on the issues confronting North America's Native community.
SOUNDS OF INDIA (Dec. 13, 27). Simrat with classical music, Hindi/Punjabi film songs, individuals from the local Indian community, and info about the culture, religions & festivals of India.

11:00-12:00 ITALIAN BROADCASTING SYSTEM. Long time radio show host Don Sforza presents a show for the local Italian community.

12:00-1:30 THE LATIN CONNECTION. The music and culture of Latin America with host Luis Ituarte.

1:30-4:00 PLAYLIST SALAD. Music from, and information on, the newest releases at the station, with a heavy concentration in the "rock" vein (anything from reggae and funk to hardcore and pop music). Also, selections from CFUV's playlist.

4:00-5:00 PROFILES. In-depth tidbits, history and music of featured artists and musical styles. Live recordings from all musical categories can also be heard.
Dec. 6 Special from Spin Radio Underground.
Dec. 13 Bruce Hill with the world renowned Chilian Piano Player Claudio Arrau.
Dec. 20 2 HOURS (3:00-5:00) by Joy Division's profile with Stefan Niemann.
Dec. 27 Tom Holliston with Deja Voodoo and other material from the Og label.

5:00-6:00 THE HAG COMPANY. A weekly perspective on women's issues and music, with community calendar information. With rotating hosts.

6:00-9:00 ALIVE AND DREAD. Dr. Dan, The Mighty Cloud of Joy, Rankin' Rob, Nicky Dread, Sister Lotus-I and Johnny-Too-Bad bring forth the latest and greatest reggae and African vibrations to the sistren & brethren in Victoria. Features "Top Rankin' Reggae Playlist" and profiles of the world's top reggae and African music-makers and dub poets.
Dec. 6 Features Nicky Dread and Johnny-Too-Bad with classic roots rockers and the latest British Reggae sounds.
Dec. 13 SKA MANIA with Dr. Dan and Ital Stew, who will be featuring their favourite ska, bluebeat and rocksteady hits.

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Dec. 20 2nd anniversary show featuring the entire DJ Possee with a special Christmas presentation.
Dec. 27 Sister Lotus presents some choice Rasta rhythms and songs for a free Azania.

9:00-10:00 OVERKILL. THE ultimate Thrash/Death/Hardcore heavy metal show. John and Lorne provide a fast and furious look at the latest underground metal bands plus interviews, album reviews, Canadian talent and reliable metal news.

10:00-12:00 THE DEAF CLUB with Michelle Dawson. Guaranteed forty plus fast pieces of authentic rock'n'roll. FEATURING punk swing R&B thrash fiddle tunes zydeco hardcore blues surf rockabilly folk speedcore jazz gunfighter ballads bagpipes and one highbrow song and maybe some other stuff.

12:00-3:00 TUNE IN! (Dec. 13, 20, 27). Rotating hosts — tunes of every musical style will work their way into your eardrums. "The Second-Hand Show". The return of "the all new Matchgame Expo 86 Variety Show" and "It's the Arts" with your hosts Jimmy 'Popularo,' Junior and Billy 'art' Shovel. Jimmy and Billy bring you the latest from Victoria's second hand stores. All those records you gave away come back to haunt you.
Dec. 13 Old 45s.
Dec. 20 Old 78s.
Dec. 27 Old lps.
Plus a whole brunch of new stuff.

SUNDAY

6:00-10:00 ROCK SHOW.

10:00-11:00 VOICE OF THE DRAGON. Chinese Students present community news, calendar, traditional legends, with guests and contemporary folk music.

11:00-12:00 AU QUARTIER QUEBECOIS with hosts Michel and Daniel. A variety of French music and a summary of French activities in the lower Island.

12:00-1:30 UVIC RECITALS with host Simon Hansed. Performances from the faculty, students and guests at UVic School of Music.
Dec. 7 William Kinderman, piano, Eva Kinderman, piano. Sonata in C major, K. 521 (Mozart), Schubert's Sonata in B major, Op. 960. (Opus posthmus), Fantasy in F minor, Op. 940.
Dec. 14 UVic Trombone Ensemble, Tom Eadie, Conductor.
Dec. 21 UVic Wind Symphony, Canzoni Noni Toni for Three Bands, Concert des Trompettes by de Lalande, Serenade, Op. 44 by Dvorak, and Respighi's Pines of Rome.
Dec. 28 Erich Schwandt Recital with harpsichord, Capriccio Sopra La Lontananza del Suo Fratello Dilettissimo, from the Goldberg Variations, Toccatta in D major, and Partita 5 in G major, all by Bach.

1:30-3:00 JAZZ PROFILES. A unique and special Jazz show, featuring a different Jazz DJ and artist each week.
Dec. 7 Bill Frisell: An interview and introduction, with Scott Lewis.
Dec. 14 Eric LeBlanc brings you Nat King Cole, his Jazz recordings with Jatp, Charlie Shavers, Lionel Hampton, Trio Sides and Bucky Pizzarelli and guests: Zoot Sims, Joe Venuti, Bud Freeman.
Dec. 21 Oregon with Micheal Giles.
Dec. 28 Lenny Breau with Gerry Charlebois.

3:00-5:00 FOLKIN' AROUND. Keith Malcolm presents bluegrass and country folk with a focus on west coast as well as the Seattle and Tacoma area musicians with frequent live guest performances.

5:00-6:00 TOP OF THE BOPS. A CITR import featuring the roots of Rock'n'Roll — Country, rockabilly, R&B.

6:00-8:00 OVERVIEW. Mahinder, Tom, Kerry and other reporters bring you public affairs featuring "Ruffly Speaking" a look at civic and provincial politics in B.C. with Dr. Norman Ruff, women's jorunal with Carol Pickup, business reports, international news features and cultural and social issues.

8:00-10:00 SUNDAY NIGHT JAZZ CONCERT. Peter Lovric features jazz, ragtime, soul, big band, and small combos.
Dec. 7 Female Jazz, Part 2.
Dec. 14 Jazz concerts, jazz festivals and Leonard Bernstein talks jazz.

10:00-Midnight MOVIETRAX. All the magic, mirth, mayhem and music of the movies presented by Philip Linfield, the only person on radio whose accent is so thick, his voice has to be dubbed by someone else. "When you tune in, the first thing you want to do is go out and see a movie" — James Garner.
Dec. 7, 14, 21 A collection of the best requrests. Phone in if there's something you want to hear.
Dec. 28 Gala holliday and 2nd anniversary special, anything can happen.

12:00-3:00 FERTILITY RIGHTS OF THE JUNGLE with Skydrop. *Lots* of 60's music. ★

Sheila Jordan
Continued from page 7

is no longer in print. In 1964, her rendition of "You Are My Sunshine," with the George Russell Sextet, caused a sensation among other jazz musicians.

Today, Sheila Jordan is one of the *very* few vocalists to record on the E.C.M. label, which is a tribute to her unique musical expression. She has recorded two albums with the Steve Kuhn Band, "Playground" and "The Last Waltz", and one with bassist Harvie Swartz (she also recorded a bass/voice duo with Norwegian Arild Anderson, on the Danish Steeplechase label). Her latest release on E.C.M., a solo called "Crossings" with Kenny Barron, Harvie Swartz, Ben Riley and Tom Harrell, is a graceful, powerful musical journey that apparently celebrates her victory over alcoholism and her commitment to life.

No matter how much total absorption in jazz is betrayed in her stage performance, the child from the Pennsylvania mountains is never far away — her singing has a direct, emotional quality that is almost naive, a nearly exclusive province of country music. Scorpio she may be, but those who penetrate the 'best kept secret in jazz' discover a side of Sheila Jordan that reveals the workings of a woman's heart and soul, translated into a medium that breaks new musical ground at every turn of the melody. Her commitment to jazz is evident in her choosing to appear with Vancouver's Ensemble of Jazz Improvisation. She explains:

"This tour I decided I am going to go out and see what's happening with the young players ... see what these young musicians are in to, enjoy working with them ... I get different flavours, it only enhances ... what I want to do."

What she wants to do, it seems, is bring to her audience the spirit of a life lived and expressed to the full — and anyone fortunate enough to see her can tell that she has definitely suceeded. ★

Programme Profile

by Mahindir Doman

Sounds of India

On December 22, 1984 at 10 a.m. on CFUV-FM, voices were heard in the language of Punjabi. They were saying something that sounded rather solemn . . . the voices belonged to Mahinder Doman and guest host, Mr. Nindi Sehmi. What were they saying?? They were giving thanks to their concept of God, for this new venture, Sounds of India. Giving thanks to a higher power for any new venture, activitiy is an age old custom of India — one that is still practised by (Asian) Indians (please don't call us East Indians . . .) all over the world.

Sounds of India soon to be celebrating its second anniversary, is the first non-english speaking program heard on CFUV-FM. No longer the regular host, Mahinder still is responsible for the program. Simrat Bola is the current Host. Also, Island Video is the corporate sponsor.

Sounds of India has several different objectives. First is to air music from India and also information of interest to the Indian settlement of Victoria. The languages heard are Punjabi (the language of the state of Punjab) and Hindi, the official language of India. Second, its style is cross cultural in nature, for it brings information to the 6000-population of Indians about the relative mainstream issues which may affect them as Canadians. Third aim is to provide knowledge of Indian customs, music, culture, arts, theatre, etc. to non-Indians, to help lower some of the cultural barriers which exist at times between the majority and minority cultures.

The evolution of Indian classical music began with the *Vedas*, the earliest literature of the Aryans which grew over a millenium from 1500 to 500 B.C. In the traditional culture of India, music envelops the entire life of an individual; for melodic sounds add harmony to the pulse of whatever work one is doing.

The modern day music ranges from classical to folk tradition. The most popular is 'filmy' songs — music from Hindi and Punjabi films. The 'Melody Queen' of filmy music is Lata Mangeshkar who has been pleasing her avid fans for over a couple of decades. There is also Mahammed Rafi's contribution as well as Kishore Kumar whose career spans some 35 years. The Indian ghazal, a Persian lyrical form, has been completely naturalized in India and can be compared to the Elizabethan song or the German lied. Jagjit Singh and Chitra Singh are among the leading Ghazal singer of India. A striking feature of India's music is that, while considerate of rules and traditions, it is free and improvised; thus always creative.

Another feature of the music is the system of RAGAS, consisting of 5, 6 or 7 notes, to which the musician returns continuously. Each RAGA is named after the mood it suggests; all classical, vocal or instrumental music must conform to one or another of the RAGAS. Singing and playing can be slow, medium or fast. The rhythms can be somewhat more difficult for foreigners to grasp! While north Indian music accelerates in minimal gradations, the medium tempo of south Indian music is precisely the double of the slow, and the fast precisely the double of the medium!! Confused?? The sabads (sacred songs) of the Sikhs are purposely not elaborate or ornamented so that the meanings are clearly communicated. Muslim and Hindu devotion is facilitated to group singing in the qawals and the abhangs respectively. While the latter is indigenous to the mid-western state of Maharashtra and the kirtan to Bengal and Orissa, the bhajan has a greater regional spread, for saintly people of all classes have enriched the legacy of this form.

Many influences, secular and religious, Persian, Hindu and even European came together in the creativity of the famous Rabindranath Tagore. Tagore composed a large number of songs that modulate the classical tradition to contemporaneity in feelings and expression.

A variety of instruments exist in India though the most frequently used are relatively few. The bowed string used for solo or accompaniment is the *sarangi* in the north and the *violin* in the South. The most important plucked strings are the *sitar* and the *sarod* in the north while the *vina* is used in the south. The most familiar reed instruments are the *shehnai* of the north and the *nadaswaram* of the south. While the *flute* is used in both regions, the *southern flute* is shorter and higher in pitch. There is a great range of percussions. In concerts, mostly the *mridangam* and rarely the *ghatam* (an earthen pot) are used in the south. The north uses the *tabla*(like a drum) while dhrupad singing is accompanied on the *pakhawaj*.

There are many annual music festivals in India — almost one each month including the Sangeet Sammelan Festival in New Delhi sponsored by All India Radio and broadcast on national hook-up to the north and to the south of India. Enjoy!★

The Beat Farmers Explain Life As They See It

by Jack Tieleman

After the Beat Farmers debut Canadian concert, Jack and Floyd managed to squeeze a few words of wisdom and insight out of Rolle Dexter and Country Dick Montana. The stupidest cliched rock questions were applied for maximum effect.

OB: *What groups do you listen to?*
Rolle: Motorhead.

OB: *Was your last album more successful than your first?*
R: Ah, about 50/50.

OB: *What was the scoop with Glad N' Greasy? Was it released domestically in the U.S.?*
BF: As an import on Demon Records. We did it as a favour to them. They brought us (to Britain) and we did a tour and stayed over there for a while. We spent 3 days recording Glad N' Greasy, which is my favourite. I like that record, I think it's great. It has a lot of style and a lot of good feel. They guy produced it well, he played in The Rumour.

OB: *Did you play around Britain?*
BF: Oh yeah. We were received really well, we played there twice. The first time was just laying the carpet. The second time was real happening. Sold out crowds.

OB: *Now that R.E.M. has made a major breakthrough do you think you will follow?*
BF: Uh oh! I don't know. As long as I can pay the rent, that is the main thing, because it's so much fun to play.

OB: *What was the biggest gig you ever played?*
BF: In Belgium, we played an outdoor festival. There were about 100,000 people. We opened up the show and I got beaned with an apple. It was wild.

OB: *Beats the hell out of a beer bottle.*
BF: I been beaned with those before too.

OB: *What was the wildest or weirdest gig you ever played?*
BG: The gig that comes to mind is a gig at the Stone, in San Francisco. The Keystone actually. First of all I saw something fly past my head, and then all of a sudden this barrage of bar glasses, you know, the big well glasses, came flying up. These people got so excited that they just started throwing things. There was glass all over the stage. It was pretty wild.

OB: *How long are you on the road?*
BF: All year. We go on the road for a month or two and then come home for a week or 10 days.

OB: *Are you going across Canada?*
BF: No, we're just doing two gigs, here and Vancouver. We tour as much as we can, we love to play, that's the thing. You got your home town and you can only play so much there.

OB: *What do you think about bands doing beer ads, like the Long Ryders did?*
BF: That's crap. But Budweiser came to us and I think we're going to do it.

OB: *Would you do a beer ad?*
BF: Yeah, we love budweiser and they gave us a guitar.

OB: *Would you do ads on paper?*
BF: Man we'd do anything. They got enough money, they'll help us out, support us, dig.

OB: *What's your favorite colour?*
BF: Puce. I like to paint my walls in puce and dance around naked.

OB: *How do you write tunes?*
BF: Oh this is very professionally done. First we all drive to downtown San Diego and have a group therapy meeting. Then after we've smoked all the ganja we can find, we write a song or two.

OB: *What is your favorite T.V. Show?*
BF: It's got to be Sanford and Son, Fred Wah Fred!

OB: *Any others?*
BF: The Honeymooners, Nel Football . . . (Jerry Raney shouts Rockford Files across the room.) Rockford Files is poop but Sanford and Son, well actually my favorite T.V. show is on Saturday mornings at 9:00. I wake up cause I got a year old baby boy, and it's Peewee's Playhouse. Sesame St. is pretty damned good as well.
(Enter Country Dick)

OB: *What's your favourite T.V. show?*
BF: If anybody cares, it's Green Acres.

Continued on page 18

The Forge

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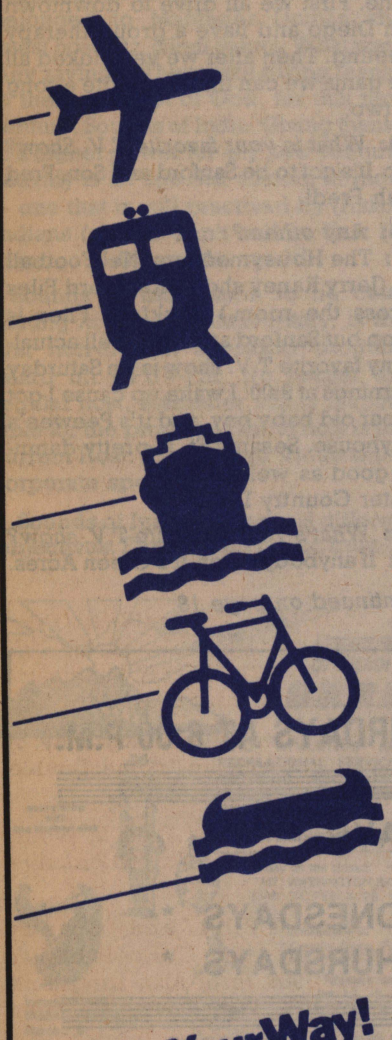

Going Your Way!

Beat Farmers
Continued from page 17

OB: *And your favorite colour?*
BF: Beer Yellow.

OB: *What's your favorite Rock N' Roll group?*
BF: It isn't actually a group, it's Mojo Nixon.

OB: *What's your favorite kind of beer?*
BF: Open beer.

OB: *What's your favorite city?*
BF: Where am I? Victoria. (Breaks into chorus of Victoria.)

OB: *And your favorite album?*
BF: None of your business. What is this for?

OB: *Radio.*
BF: Radio. I think we're gonna have to clean up our act a bit, you boys have been leading me astray.

OB: *What kind of car do you drive?*
BF: 1969 Dart GT.

OB: *Have you ever been arrested?*
BF: Not this week.

OB: *Favorite country?*
BF: (Rolle shouts.) Bob Seger.★

Country Dick Montana saying, "Don't try this at home kids."

Playlist

2 WKS AGO	ARTIST	TITLE	DIST.	WKS ON
3	The Gruesomes	Tyrants of Teen Death	Og	8
13	The Celibate Rifles	Turgid Miasma of Existence	Rough Trade	4
10	New Age Urban Squirrels /Mighty, Mighty Squirrels	Five Virgins/ . . . Sing the Hits of Johnny Kidd & The Pirates	Popllama	4
9	Bad Brains	I Against I	SST	4
	Deja Voodoo	Swamp Of Love	Og	2
2	Various	It Came From Canada Vol. 2	Og	8
	Ray Condo & His Hardrock Goners	Crazy Date	Pipeline	2
	Elvis Costello & The Attractions	Blood and Chocolate	CBS	2
14	Negazione	Lo Spirito Continua	Mordam	6
37	Butthole Surfers	Rembrandt Pussyhorse	Touch & Go	10
1	Beat Happening	Beat Happening	K	12
	Robyn Hitchcock & The Egyptians	Element of Light	Glass Fish	2
28	Die Kreuzen	October File	Touch & Go	4
26	Herald Nix	The Fugitive Kind	Eastside	4
	Raw Power	After Your Brain	Fringe	2
	Montreal Jubilation Gospel Choir	Highway to Heaven	Justin Time	2
	Various	Gods Favorite Dog	Touch & Go	2
47	Phantom Tollbooth	Phantom Tollbooth	Homestead	10
24	The Stepford Husbands	Seems Like Years/Kwik Way	Cryptovision	10
7	The Throbs	Proud To Be Loud	Precision	12
6	Euthanasia	Living Heck	Rubber	12
	The Wardells	Get You To Want Me/ Comin' Back From The Dead	DEMO	2
18	The Clean	Live Dead Clean (EP)	Flying Nun-NZ	6
33	No Fun	On Stage (CAS)	Werewolf T-Shirts	6
15	Various	50th Birthday Tribute To Buddy Holly (CAS)	Hipocket	6
45	Spirit of The West	Tripping Up The Stairs	RCA	8
27	7 Seconds	New Wind	BYO	4
31	The Ideals	The Poor Man's ZZ Top (EP)	Matako Mazuri-US	4
17	Sorry	The Way It Is	Homestead-US	4
19	Verlaines	Doomsday/New Kinda Hero (12")	Flying Nun-NZ	6

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Thirteen New Books in Popular Music

compiled by Eric S. LeBlanc

1. **Alias David Bowie**, by Peter & Leni Gillman. Hodder & Stoughton, 1986.

2. **Bringing it all Back Home: Twenty-five Years of American Music at Folk City**, by Robbie Woliver. Pantheon Book (Random House), 1986.

3. **Bruce Springsteen: Our Reasons to Believe**, by Carole Tuszynski. Published privately 1986. (c/o P.O. Box 1372, Huntington, New York 117430).

4. **California Dreamin': The True Story of the Mamas and the Papas**, by Michelle Phillips. Warner Bookers, 1986.

5. **David Bowie: The Wild Eyed Boy: A Comprehensive Reference and World-Wide Discography**. Kamtin Books, 1986. (c/o: Dept. G, P.O. Box 36714, Phoenix, AR 85067).

6. **First Pressings: Rock History as Chronicled in Billboard Magazine (V.1: 1948 - 1950; V.2: 1951 - 1952)**, by Galen Gart. Big Nickel Publishers, 1986. (c/o: P.O. Box 157, Milford, NH 03055).

7. **The Godfather of Soul**, by James Brown with Bruce Tucker. MacMillan Pub. Co., 1986.

8. **The Official Picture Sleeve Price Guide**, by Jim Cates. Admark, Inc. 1986 (c/o: Dept. ECC, 3630 SW Burlingame Rd., Topeka, Kansas 66611).

9. **Papa John: An Autobiography**, by John Phillips with Jim Jerome. Doubleday, 1986.

10. **Rock Facts**, by Fred L. Worth. Facts on File, 1986. (c/o: 460 Park Ave. S., NYC 10016).

11. **Rock-A-Billy and Country Legends**, by Alan Clark. Published privately 1986. (c/o: Alan Lungstrum, P.O. Box 1062, West Covina, California 91793).

12. **Stardust — The David Bowie Story**, by Henry Edwards and Tony Zanetta. McGraw-Hill Book Co., 1986.

13. **Yesterday's Papers: The Rolling Stones in Print 1963 - 1984.** Pierian Press, 1986. (c/o: P.O. Box 1808, Ann Arbor, MI 48106).

DISCussionDISCussionDISCussion

Pretenders
Get Close

Lone Justice
Shelter

by Adam Cook

Two new albums from (two) bands with female singers, Chrissie Hynde and Maria McKee.

First, the Pretenders. Pretenders indeed, but who are they trying to fool? Why isn't this band called Chrissie Hynde and the (Blanks). The unpenetrable Ms. H. has done away with yet another line-up, and come up with a "studio album," which includes drummer Blair Cunningham, and bassist T.M. Stevens in the permanent line-up. (I'm not the least bit prodigious, but these guys are black and bring a completely different sound to Chrissie's rhythm section.) You have to be a die-hard fan of Chrissie Hynde's voice to appreciate this album, which includes songs penned by other (far too sappy) people, as well as a surprisingly mainstream cover of Jimi Hendrix's "Room Full of Mirrors." This is just not The Pretenders I used to know and lust after. Even though over-production is still not allowed on one of Ms. Hyndes albums, the old raunch and roll is gone. Note: (As I write this review a second hit single from the album comes on one of the popular Seattle rock stations. In simpler terms "a highly commercial album.")

Now, Lone Justice. Did you like their first album? You'll love this one. This band is maturing very rapidly. Their second album is much more diversified. They have recruited the talent of Little Steven (The Boss's "E Street" axe man) to co-produce with Jimmy Iovine from the band's first release on Griffen Records. (Mr. Iovine is a busy man. He also co-produced the new Pretenders!) Steve also adds some of his own guitar sound to the already abundant strings of Lone Justice. The alarming strength and range of Maria McKee's vocal chords are well illustrated on foot-stompers like "Belfry" and "I Found Love," the opposite being wilted lullabuys like "Dixie Storms" which starts with a letter from mom. The presence of a multitude of back-up singers on a few tracks only helps bring out Miss McKee's real vocal talent and power. Look for more albums from Lone Justice in the not too distant future and their continued support of North America's Country-Rock revolution. Mount up!!!

Plastic Ladder
King Nine Will Not Return
Downtown Sound

by Zeno's Heap of Millet

1986 has seen a succession of swell local cassette releases, from the bigmouth pop of The Wardells' *Der Fruhling* to (the sadly in limbo) Red Tide's triumphant *Final Solution*. Well, now you can add another one to the list. Led by ex-Automatic Shock guitarist Bill Luhtala and drummer John Ralph, Plastic Ladder is a semi-spontaneous, in-studio conglomeration of whoever's on hand at the time — including Auto Shock kindpin Al Limacher on three tracks.

On this well-produced, eight-song cassette, a handful of influences are readily apparent: there's Limacher pretending to be Throbbing Gristle's Genesis P. Orridge on "Curiostity Shop," and the Fripp of 70's King Crimson on the instrumental "Orson Welles," which melds neatly into 80's pop with an Edge of "Soft Blue." "Silent Night" is a captivating, pounding drone with a female vocalist fading in and out of the mix. And then there's "Shindig," taking a page straight out of Cliff Richard's beach-bible.

Plastic Ladder's sound may be all over the place (I mean style, *not* recording quality), but this is consistently imaginative stuff — both successfully weird and surprisingly accessible.

Ketters
Dier

by Brian Lunger

This is the second cassette-only release from this hot trio from the Netherlands. The instruments played are the standard electric guitar and bass, and drums but their approach to using them is a glowing example of all that is vibrant, original and just plain good.

The vocals are tossed back and forth

Continued on page 21

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DISCussion

Continued from page 20

between all three and sung in both Dutch and English; ranging from the monotone story-telling in the cuts "Snailfood" and "Onderood," to the ritual-like chant of "Hey you mutha fuckers get outa my way" in the song "Fenz." There's also several instrumentals, and as with all music on this one the tempos change quick and often and the rhythms are always inventive utilizing a lot of strange odds and ends as percussives. The closest reference points I can come up with are an early Pere Ubu meets MX-80 sound. The guitarist also makes me think of a sped up Fripp circa Starless/Red, King Crimson.

Dier are a truly fun, powerful and unique group.

Unfortunately, as with most indi cassette releases, probably your only way to get this is by mail.

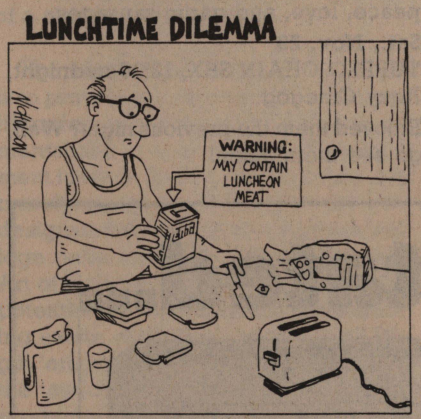
Contact: Stitching Update Materials, F. Oversteegenhof 23, 1251 TC Laren, Holland.

The The
Heartland
CBS/Epic Records, 1986

by John Sutherland

One could not accuse this band of being prolific. Matt Johnson, The The's leader, must need lots of time to brood over his music, because the band's new EP "Heartland" has the same soulful, brooding sound of their first album — "Soul Mining." It's been three years since The The has released any new material, but there are now two new EP's — "Heartland" and "Sweet Bird of Truth." Unfortunately, I have not had a chance to listen to the latter, but "Heartland" provides a nice taste of what their next LP hopefully has in store. Besides the title cut, there are two other songs on the EP, "Flesh and Bones" and "Born in the New U.S.A." All the songs are true to the old mold, for they deal with alienation from both body and state. The The have incorporated an orchestra and backing vocals on the title cut, which adds a fuller sound to what proves to be an excellent recording. These recordings are certainly slick and are highlighted by jazzy piano solos, strong drum rhythms and Johnson's unique baritone.

So, what can I say to you except: Pick it up. It certainly won't be one of those dogs that sit at the back of your record collection, which for some reason you just never feel like playing. Like all good music, it'll take more than one listen to get into.



Deja Voodoo
Swamp of Love
Og Music

by Zeno's Heap of Millet

Deja Voodoo are (almost) sounding (a little) different on their second full-length LP (how long is round?). No, Gerard Van Herk isn't peeling off Steve Vai leads, and Tony Dewald hasn't picked up a few of Carl Palmer's left-over roto-toms. In fact, it's back to the basement for the Voodoo boys, and then . . . "Blast Off!".

Where *Too Cool To Live . . .* found the duo trapped (against their will? by giant corporate magnets?) in a semi-high-tech studio, *Swamp of Love* captures the intensity of a Voodoo show somewhere toward the last fifteen minutes — the guitar's feeding back a bit, and Gerard's voice is rawhide city, like he's been screaming at the top of his lungs over something truly horrible and sticky that crawled out of the fridge.

Deja Voodoo have always been the first to point out that they're *not* "musicians," but that doesn't mean that they don't love good music (or have a good time!). As usual, they provide a handy, ultra-hip list of the stuff they've mutilated and mutated — so even if you don't like the record, the cover makes a great musical encyclopedia. Big Maybelle, Big Mama Thorton and Jody Reynolds are now on my homework list.

The only complaint I've got is that after four (?) releases, the Deja Voodoo Formula is getting a bit too predictable

Continued on page 22

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Reggae Playlist

THIS MT	ARTIST	TITLE	DIST.	MTS ON
1	Freddie McGregor	All In The Same Boat	RAS — LP	3
2	Melody Beecher	Melody	Paul Mel — LP	5
3	UB 40	Rat In the Kitchen	DEP/Virgin	3
4	Peter Sandy	Sweet Music	P. Sandy (CAN)	1
5	Var. Artists	Club Paradise (Sdtk)	Columbia	4
6	Paul Simon	Graceland	Warner Brothers	2
7	Black Uhuru	Brutal	RAS — LP	5
8	Al Campbell	Juggling On The Front Line	SMJ/Jimpy's	5
9	Ini Kamoze	Pirate	Island — LP	1
10	Lillian Allen	Revolutionary Tea Party	Verse to Vinyl	4

Upcoming Events

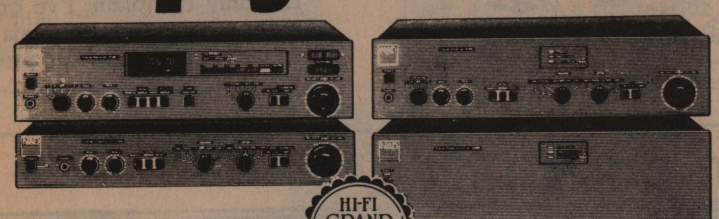
Fri., Nov. 28
TUPELO CHAIN SEX and THE ELECTRIC BANANAS, 8:30 p.m., OAP Hall.

Mutant jazz? Ska-core? Hard rockin' R&B? Headbanging sailor singalongs? Electrified Verdi? However you want to classify them, Hollywood's Tupelo Chain Sex are a surefire way to keep your feet moving and your mind perplexed in figuring out what style they're decapitating in any given song. Featuring an ever-so-tight rhythm section, the jazzerisms of Tupelo Joe, the wild sax collection of Stumuk, and the frenzied antics of lead throat Limey Dave, Tupelo Chain Sex offers something for all haircuts. The Electric Bananas would like to wish everyone peace, love, and garlic sausages.

Sat., Nov. 29
TUPELO CHAIN SEX, 12:00 midnight, Roxy Cinegog.

Enjoyed them the previous night? Well, go see them again!

Simply Stated...



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DISCussion
Continued from page 21

— so Dr. Z recommends one side at a time, before each meal. Then again, if the Ramones were still making records just like their debut, I'd be up front in the cheering section. Nothing here grabs you as immediately as last year's "Cheese & Crackers," though the "It's hard to be tough, it's hard to be scary . . . " chant on "Three Men, One Coffin" tries real hard. 'Course, that means you won't get sick of this record quite as fast! The Voodoo menu's still chock full of culinary delights: "Big Fat Papa" 's mashed potatoes and gravy sound suitably revolting, and Gerard's loathing for "White Sugar" is more fun than a barrel of anti-vivisection Crass albums.

All these guys need now is a decent plane crash . . . Greyhound accident? OK, everybody sing: "LOVE-ME-NOW! SHOW-ME-HOW . . ."

Sun., Nov. 30
TUPELO CHAIN SEX, 8:30 p.m., HARPO's.

Sat., Dec. 6
D.O.A., No Means No, Mission of Christ, 8:30 p.m., Fernwood Community Centre, 1240 Gladstone Ave.

Vancouver rock monsters D.O.A. make their first appearance in Victoria in two years and the word is that their nonstop touring has raised them to the status of "the World's" best live band". Recent appearances have featured Canadian institution Randy Bachman so who knows . . . ? Look for a new LP soon on Profile Records (the people who brought you Run DMC!) No Means No are not a bad live band either, thank you very much. With a recent cover article in Monday Mag, will Rob, John, and Andy become Victoria's first true rock stars (oops, I forgot David Foster and Peter Chipman!)? Anyways, listen for songs from their soon to be released *Sex Mad*. Opening the show will be local up-and-comers Mission of Christ, getting a chance to do their metal-thrash stuff. Be there, it looks to be one heavy show!

Dec. 2-6
OLIVER JONES, The Alhambra, 1150 Government St.

Dec. 9-13
PETER SANDY & THE ORIGINALS, The Alhambra

Dec. 16
DOCTOR JOHN THE NIGHT TRIPPER, The Alhambra

Arc
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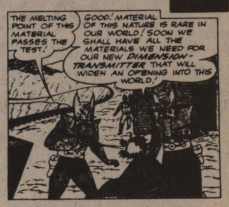
Zeno's Heap of Millet



As none of you may have heard, CFUV has recently been approached by the hallowed CBC regarding the possibility of making UVic's campus-community station an "affiliate" — perhaps allowing them to take over the late night-early morning portion of the programming day. Right off the bat, I'll admit that I've been out of touch with CFUV's internal politics for a while, and I can't give you a detailed rundown of the CBC proposal. But that really doesn't matter — no matter what the details are, I'm against it (stubborn, aren't I?).

Given the amount of complaining that's gone on lately about the quality of our signal, the lack of funding, and the generally desperate situation around here, the CBC option might seem to provide an ideal solution. In exchange for a few, little-used hours a day worth of programming time, CFUV can be rolling in huge new transmitters, bright & shiny equipment, and money, money, money.

Well, FUCK THAT!

Having been involved in CFUV since virtually day one, the idea of suddenly having our air-time co-opted by a Canadian Institution makes me leery to say the least (sick is more like it). Sure, that sounds self-centered ("My baby, my baby!") — but frankly, I didn't work my butt off for four years around this place so I could see its entire character change overnight. The advent of "sponsorships" for everything from pizza to *Trooper* shows has been enough of a shock to the system!

The alleged mandate of this station is to provide an "alternative" to the proliferation of middle-of-the-road radio mentalities — commercial *or* government funded. Sure, a lot of the time that merely means conforming to the predesignated standards of a stagnant college radio mentality ("Oboy, the new Art of Noise is here!"), but at least the potential for truly exciting programming exists. And on-air screw-ups? We got 'em in spades! On the other hand, the sudden appearance of slickly-produced, melifluous-voice corporate programming is going to make us sound *really* bad in comparison. If I want to hear CBC programming, it's already easy enough to twiddle my radio dial in the appropriate direction.

I also find it hard to convince myself that CFUV would be able to retain its sense of programming autonomy once the CBC has got its finger in the pie. Whether the pressure to conform to *their* (and their lawyer's) standards is explicitly stated or not, it's going to exist. Sure, we all know how much the CBC and its listeners have wanted a Victoria base. In fact, Victoria is the only provincial capital that doesn't have a CBC affiliate. Tough luck — let *them* do something about it. It's frustrating to think that CFUV is considering trading years of *unpaid* effort on the part of hundreds of volunteers to an organization that probably views this station as an unusually convenient gnat.

If this whole idea disgusts you as much as it does me (or if it's your dream come true!), maybe you could pick up a crayon and let the folks at Offbeat know that you care what happens to this station.

Oh yeah, merry ex-mass.★

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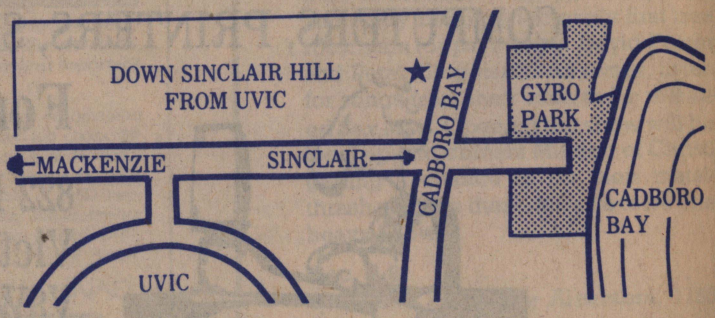

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